



de Appel is an art organisation based in the Diamantbuurt, in the south of Amsterdam. Through a programme of Embedded Art in schools and society, a thirty-year-old Curatorial Programme and an active archive and art book library, de Appel brings people together to practise a mutual exchange of knowledge through exhibitions and live activations.

Through the Kiosk project, we experiment and think about how people exchange goods, services and support within market economies. We see urban markets as lively meeting places where different cultures come together, creating spaces for social interaction, community building and cultural exchange and not only commodity exchange. Many street markets are built around small family-run or cooperative stalls, which often encourage strong relationships and mutual support between vendors.

By working in places outside traditional art institutions, de Appel hopes to connect with people through artistic practices that are closely linked to everyday life, without drawing a strict line between art and society. Every summer, we invite three artists to develop month-long projects at Dappermarkt and Albert Cuypstraat, engaging directly with the markets, the visitors and their surroundings over an extended period of time.



X Gemeente
 X Amsterdam
 X Oost

X Gemeente
 X Amsterdam
 X Zuid

de
 Appel
 Amsterdam

Flyer design by @ninanezliova_

de
 Appel
 Kiosk

Alina Lupu: Value added text

<https://theofficeofalinalupu.com/>

At Dappermarkt
04.06.26 11.06.26 18.06.26 25.06.26

Value Added Text by Alina Lupu is a text-based screenprinting workshop operating inside the Dappermarkt throughout June 2026 as both a printing press and a micro-economy. Borrowing the fiscal term 'value added,' the project examines how commodities gain surplus value, and how language itself can function as added value. It develops from an earlier exhibition at Punt WG (2025), where Alina Lupu printed statements such as 'No war but class war' and 'Poverty is not the fault of the poor.' There, protest language confronted the art institution; at the market, the work shifts to a site where class, labour, and survival are negotiated daily.

For the de Appel Kiosk, rather than bringing fixed slogans, she will generate phrases through conversations with stallholders and visitors, learning from the history and dynamics of the marketplace. Clothing and textiles sold by vendors will become the printing surface. The resulting texts will draw from the market's own vocabulary: rent, pricing, scarcity, bargaining, care, inflation, work, and mutual dependence.

Printed items will be sold at a slightly increased price, making visible how language can alter circulation and cost. The act of printing becomes a negotiation: who benefits from the added surplus, who authors it, and who carries the risk?

The production budget will circulate transparently through the market via collaboration fees, purchases, and exchanges. A visible ledger will track these flows, exposing infrastructures of art funding while redirecting resources into the market economy and facilitating moments of mutual learning.



ao_ao_ing ensemble: Linzi's Party Supplies

*members: Eva Lou, Cuixi Lin, Danteng Fang, Chuyue Xiao
<https://aoaoing.com/>

At Albertcuypmarkt
18.07.26 23.07.26 24.07.26 30.07.26

Linzi's Party Supplies imagines what happens when a real stall from Shanghai's Chenghuangmiao Small Commodities Market is transplanted into Amsterdam's street markets, bringing with it the bright, excessive aesthetics of cheap party goods while exposing the economic gaps behind them. Developed by _ao_ao_ing ensemble, the project builds on a long-term collaboration with Wu Fenglin (Linzi), a Shanghai-based vendor whose products initially shaped the collective's visual language and later became the basis for a relational artistic practice during COVID, when both her business and their performance work were disrupted. Previous iterations, from livestream sales on Taobao to installations and auctions, have explored value, labour, and the "non-essential," and this version continues that inquiry by making the supply chain fully visible. A functioning market stall in Amsterdam will sell Linzi's goods at their original Chinese prices, simply converting the currency symbol, while displaying both CNY and euro values and tracking sales in real time to reveal exchange rate disparities and global trade asymmetries. Sourced from Yiwu International Trade City (the largely invisible origin of many low-cost goods in Europe) the items carry questions about cultural value, pricing, and perception as they move contexts. Surrounded by Linzi's own product photographs, the stall becomes both a commercial and documentary space, while all profits, after costs, are returned to Linzi, extending the project's commitment to transparency, reciprocity, and alternative forms of economic exchange.

Hi, Jack! Publishing: THE GLEANERS

A collective consisting of five artists from Amsterdam and The Hague: Bernice Nauta, G.C. Heemskerk, Kim David Bots, Shani Leleman, and David Kloosterboer.
<https://hijackpublishing.blogspot.com/>

At Dappermarkt:
15.07.26 16.07.26 28.07.26 29.07.26

Hi, Jack! Publishing is an experimental platform formed by five artists working between Amsterdam and The Hague, whose collective practice uses strategies like sampling, copying, and restaging to question authorship, value, and fixed structures, often through site-specific and collaboratively produced publications that function as tools for reassembly rather than final products. For their project at the Dappermarkt, they focus on gleaning; collecting what is left behind or overlooked, as both a method and a lens on contemporary economies, where reuse, precarity, and informal circulation increasingly shape everyday life. During the market, they will produce a zine on site using discarded materials such as packaging, food remnants, and found images, alongside drawings and contributions from visitors, turning the publication into a collective portrait of the market. Central to this process are the pigeons and seagulls that inhabit the Dappermarkt, understood as non-human co-producers and expert gleaners whose survival depends on the market's rhythms of excess and waste; their presence highlights an overlooked multispecies economy in which human trade continuously generates the conditions for other forms of life and labour. By drawing attention to these birds and their role in redistributing what is left behind, the project connects ecological and economic systems, suggesting that gleaning is not only a marginal activity but a fundamental, shared practice across species. The zine will be printed locally and distributed during the market for a small donation, with proceeds supporting SOS Duif, extending the project's engagement with care, reciprocity, and alternative value systems while reinforcing the interconnected relations between the market, its human participants, and its avian inhabitants.

